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### Graduate Conducting Recital: Ithaca College Wind Ensemble. Christopher J. Dresko, conductor

Ithaca College Wind Ensemble

Christopher Dresko

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ITHACA COLLEGE

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SCHOOL OF MUSIC

Graduate Conducting Recital

ITHACA COLLEGE WIND ENSEMBLE  
Christopher J. Dresko, conductor

Ford Hall  
Wednesday, March 26, 2008  
8:15 p.m.

ITHACA

## PROGRAM

Serenade for 13 Winds, Op. 7

Richard Strauss  
(1864-1949)

In evening's stillness. . .

Joseph Schwantner  
(b. 1943)

## INTERMISSION

Short Ride in a Fast Machine

John Adams  
(b. 1947)

Sleep

Eric Whitacre  
(b. 1970)

Paris Sketches

Martin Ellerby  
(b. 1957)

Graduate conducting recital presented in partial fulfillment for the  
degree Master of Music in Conducting

Christopher Dresko is from the studio of Stephen Peterson.

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in the Whalen Center concert halls. Please turn off all cell phone ringtones.



## PROGRAM NOTES

A master of orchestration, **Richard Strauss** expressed in his tone poems the whole gamut of human emotions. His art songs also achieved fame and success, among which "Allerseelen" became a great favorite and has been transcribed for both orchestra and band. Strauss' father, Franz, was an eminent horn player in the orchestra of the Bavarian Court, so music seemed a natural way of life in the Strauss home. By the time he was four, Richard was taking harp lessons, and when he was 11, he began the serious study of composition and orchestration. In 1886, he became court musical director at Munich followed by similar positions at Weimar, Munich, and at Berlin with the Royal Opera. Strauss realized that sensationalism and commercialism were often closely related, and the results were much in evidence in his operas *Salome*, *Der Rosenkavalier*, and *Elektra*. A highly successful conductor as well as composer, Strauss was also skillful in his business matters. He became one of Europe's wealthiest composers before he died at the age of 85.

The serenade was composed in 1881-82 when Strauss was 17 years old. The composition brought Strauss to the attention of the great conductor Hans von Bülow, who hired the young composer to be his assistant conductor with the Meiningen Orchestra, launching his well-known conducting career. The music is cast in one large movement embracing a short sonata form. Although one of his first works, reminiscent of the andantes of Mozart, all of the typical Straussian qualities are present – the long arching melodic lines, rich harmonic textures and instrumental virtuosity. The delightful nature of the melodies and Strauss' knowledgeable use of the instruments make *Serenade, Opus 7*, a gem in the wind instrument literature. It was scored for pairs of flutes, oboes, clarinets, and bassoons plus four horns and a contrabassoon.

**Joseph Schwantner** is a noted professor of composition and a Pulitzer Prize-winning composer whose works have been performed by major orchestras, bands, and chamber groups in numerous nations. He is considered one of the most distinctive of modern composers, particularly in matters of coloristic imagination, virtuosic scoring, and spatial notation. Schwantner's early works were influenced by the music of Claude Debussy, Bela Bartok, and Anton Webern. He later developed an eclectic style, incorporating tonal materials into harmonically complex pieces. He often utilizes poetry to help generated musical ideas. Most of Schwantner's early pieces were for chamber groups; since 1980 most have been for orchestra. Due in part to his heavy composing schedule, Schwantner often feels that each "completed" piece is part of a larger work that is "unfolding throughout my life."

*In evening's stillness...* was commissioned by the Illinois College Band Directors Association in 1996. It was premiered at the Midwest Music Educators National Conference convention in Peoria, Illinois, by an ensemble made up of students from the ten universities that participated in the consortium, Donald Hunsberger conducting. As in his previous two works for wind ensemble, *In evening's stillness...* was inspired by poetry, in this case Schwantner's own (see Appendix A). Of *In evening's stillness...* Schwantner has said: "...the piece is the third of three works I have written for winds, brass, percussion, and piano. It forms the middle movement of a

trilogy of pieces that includes ...and the mountains rising nowhere and *From a Dark Millennium*. In all three works, the piano is responsible for presenting the primary melodic gestural, harmonic, and sonoric elements that unfold in the music. While each work is self-contained, I always envisioned the possibility that they could be combined to form a larger and more expansive three movement formal design"

John Adams is one of America's most admired and respected composers. A musician of enormous range and technical command, he has produced works, both operatic and symphonic, that stand out among all contemporary classical music for the depth of their expression, the brilliance of their sound and the profoundly humanist nature of their themes. His music has played a decisive role in turning the tide of musical aesthetics away from the theoretical principles of European modernism toward a more expansive and expressive language, so characteristic of his New World surroundings.

Born and raised in New England, Adams learned the clarinet from his father and played in marching bands and community orchestras during his formative years. He began composing at the age of ten and heard his first orchestral pieces performed while still a teenager. The intellectual and artistic traditions of New England, especially the Boston Symphony Orchestra and Harvard University, helped shape him as an artist and thinker. After earning two degrees from Harvard University, he moved to Northern California in 1971 and has ever since lived in the San Francisco Bay area.

John Adams maintains an active life as a conductor, appearing with the world's greatest orchestras and with programs combining his own works with composers as diverse as Debussy, Strauss, Stravinsky and Ravel to Zappa, Ives, Reich, Glass and Ellington. As a guest conductor and as director of music festivals in the US and Europe he has appeared with orchestras that include the New York Philharmonic, the Cleveland Orchestra, the Chicago Symphony, the Concertgebouw Orchestra and the London Symphony. In 2006 Adams curated the hugely popular "Minimalist Jukebox" for the Los Angeles Philharmonic. As Artist in Association with the BBC Symphony Orchestra, he regularly appears with that orchestra as conductor in concerts in London's Barbican and at the annual Albert Hall Proms concerts.

*Short Ride in a Fast Machine* is a joyfully exuberant piece, brilliantly scored for a large orchestra. The steady marking of a beat is typical of Adams's music. *Short Ride* begins with a marking of quarter-notes (woodblock, soon joined by the four trumpets) and eighths (clarinets and synthesizers); the woodblock is fortissimo and the other instruments play forte. Adams sees the rest of the orchestra as running the gauntlet through that rhythmic tunnel. About the title: "You know how it is when someone asks you to ride in a terrific sports car, and then you wish you hadn't?"

*Short Ride in a Fast Machine* features the usual minimalist earmarks: repetition, steady beat, and, perhaps most crucially, a harmonic language with an emphasis on consonance unlike anything in Western art music in the last five hundred years. Adams is not a simple—or simple-minded—artist. His concern has been to invent music at once familiar and subtle. For all of their minimalist features, works such as *Harmonium*, *Harmonielhere*, and *El Dorado* are full of surprises, always enchanting in the glow and gleam of



their sonority, and bursting with the energy generated by their harmonic movement.

An accomplished composer, conductor and lecturer, **Eric Whitacre** has quickly become one of the most popular and performed composers of his generation. The Los Angeles Times has praised his compositions as "works of unearthly beauty and imagination, [with] electric, chilling harmonies," while The Philadelphia Inquirer has called him "the hottest thing in choral music."

Though he had received no formal training before the age of 18, his first experiences singing in college choir changed his life, and he completed his first concert work, *Go, Lovely, Rose*, at the age of 21. Eric went on to the Juilliard School, earning his Master of Music degree and studying with Pulitzer Prize- and Oscar-winning composer John Corigliano.

Many of Whitacre's works have entered the standard choral and symphonic repertoires and have become the subject of several recent scholarly works and doctoral dissertations. His works *Water Night*, *Cloudburst*, *Sleep*, *Lux Aurumque* and *A Boy and a Girl* are among the most popular choral works of the last decade, and his *Ghost Train*, *Godzilla Eats Las Vegas*, and *October* have achieved equal success in the symphonic wind community. To date, Whitacre's published works have received thousands of performances and sold well over 350,000 copies worldwide.

About *Sleep*, the composer writes: *Sleep* began its life as an a capella choral setting, with a magnificent original poem by Charles Anthony Silvestri. The chorale-like nature and warm harmonies seemed to call out for the simple and plaintive sound of winds, and I thought that it might make a gorgeous addition to the wind symphony repertoire. *Sleep* can be performed as a work for band, or band and mixed chorus.

**Martin Ellerby** is a composer of international standing, whose works have been performed, broadcast and recorded to critical acclaim across Europe, Asia and the USA. His catalogue comprises compositions spanning a diverse range of media, including orchestral, choral, concert band, brass band, ballet, instrumental and chamber, together with a substantial number of commercial orchestrations and arrangements. Ellerby's works are published extensively and recorded on over 75 commercial CDs to date. Martin combines a busy schedule as a professional composer with work in education, where he is currently Visiting Professor (with responsibility for curriculum design) at the Royal Air Force: Headquarters Music Services. He is also Artistic Director for Studio Music Company, London and Senior Producer for Polyphonic Recordings.

About *Paris Sketches* the composer writes: "This is my personal tribute to a city I love, and each movement pays homage to some part of the French capital and to other composers who lived, worked or passed through it – rather as Ravel did in his own tribute to the work of an earlier master in "*Le Tombeau de Couperin*." Running like a unifying thread through the whole score is the idea of bells – a prominent feature of Paris life.

*Saint-Germain-des-Prés*: The Latin Quarter famous for artistic associations and bohemian lifestyle. This is a dawn tableau haunted by the shade of Ravel: the city awakens with the ever-present sense of morning bells.

*Pigalle*: The Soho of Paris. This is a burlesque with scenes cast in the mould of a balletic scherzo – humorous in a kind of “Stravinsky-meets-Prokofiev” way. It is episodic, but everything is based on the harmonic figuration of the opening. The bells here are car horns and police sirens.

*Père Lachaise*: This is the city's largest cemetery, the final resting place of many a celebrity who had once walked its streets. The spirit of Satie's “Gymnopédies” – themselves a tribute to a still more distant past – is affectionately evoked before what is in effect the work's slow movement concludes with a quotation of the “Dies Irae”. The mood is one of softness and delicacy, which I have attempted to match with more transparent orchestrations. The bells are gentle, nostalgic, wistful.

*Les Halles*: A fast, bursting finale; the bells triumphant and celebratory. Les Halles is the old market area, a Parisian Covent Garden. And like the Pigalle, this is a series of related but contrasting episodes. Its climax quotes from Berlioz' “Te Deum” which was first performed in 1855 in the church of St. Eustache – actually in the district of Les Halles. A gradual crescendo, initiated by the percussion, prefaces the opening material proper, and the work ends with a backward glance at the first movement before closing with the final bars of the Berlioz “Te Deum”.

**ITHACA COLLEGE WIND ENSEMBLE**  
**Christopher Dresko, conductor**  
**Stephen Peterson, director**

**Piccolo**

Siobhan Correnty

**Flute**

Jacqueline Christen\*  
Emily James  
Lisa Meyerhofer  
Aimée Shorten

**Oboe**

Corinne Landrey  
Paige Morgan\*\*  
Alicia Rockenhauser\*  
Rachel Seiden

**Bassoon**

Josh Malison\*  
Jessica Tortorici  
Jeff Ward  
Noah Wolfinger

**E♭ Clarinet**

Sarah Koop

**Clarinet**

Spencer Blumenfeld  
Adam Butalewicz\*  
Laura Caruthers  
Kim Fleming  
Erik Jönsson  
Robert Yaple

**Bass Clarinet**

Marcus Christian

**Alto Saxophone**

Robin Jackson\*  
Andrew Lawrence

**Tenor Saxophone**

Hart Linker

**Baritone Saxophone**

Ryan Salisbury

**Trumpet**

Cyric Bodnar  
Joseph Brown\*  
Michael DeWeaver  
Gregory Harris  
Ethan Urtz  
Janelle Varin

**Horn**

Mike Drennan\*  
Rachel Haselbauer  
Tom Peters  
Andrea Silvestrini  
Rose Valby

**Trombone**

Frank Cook  
Hank Currey\*  
Rick McGrath  
E.J. Swider (bass)

**Euphonium**

Justin Falvo  
Mike Vecchio\*

**Tuba**

Alfred A. Hadinger  
Kevin Madden\*

**Percussion**

Benjamin Berry  
Nathaniel Dominy  
Chris Ganey  
Lauretta Noller  
Evan Peltier\*

**Timpani**

Kaye Sevier

**Piano**

Robert Keiser

**Bass**

Kevin Gobetz

\* denotes section leader

\*\* denotes faculty artist



## Concert Calendar

<b>March</b>		
28	8:15	Faculty Recital: Richard Faria, clarinet and Jeffery Meyer, piano
<b>April</b>		
1	8:15	Kulmusik Contemporary Chamber Ensemble; Sally Lamb, artistic director
2	8:15	Faculty Chamber Music Recital: "Tango de camera" Daniel Binelli, bandoneon
3	8:15	Faculty Chamber Music Recital: Ithaca Wind Quintet
4	3:00	Mary Hayes North Competition For Piano Majors
	8:15	Opera Workshop; Mark Kaczmarczyk, director
5	7:00	High School Gospel Invitational Festival; closing concert
10	7:00	Flute Ensemble; Emily Davis, graduate conductor
	8:15	Klezmorim; Peter Rothbart, director
11	7:00	Guest Recital: Susan Toman, harpsichord
	8:15	Jazz Workshop; Steve Brown, musical director Chris Persad '84, trumpet
13	3:00	Choral Union; Lawrence Doeblor, conductor and Symphony Orchestra; Jeffery Meyer, conductor perform Verdi's <i>Requiem</i>
14	7:00	Faculty Chamber Music Recital: Ithaca Brass
16	9:00	Faculty Recital: Ivy Buterbaugh, mezzo-soprano and Andrea Merrill, piano
20	4:30	Regional Vocal Jazz Ensemble Workshop; closing concert ensembles from Cornell, Mansfield, and Syracuse Universities and Ithaca and LeMoyne Colleges
22	7:00	Woodwind chamber ensembles
	8:15	Jazz Workshop; Steve Brown, musical director
23	7:30	Pre-Concert Lecture; Rebecca Jemian, theorist
	8:15	<i>Ithaca College Concerts 2007-8 (admission charged)</i> <i>Tashi—30-year reunion tour</i>
24	7:00	Piano chamber ensembles
	8:15	Brass Choir; Keith Kaiser, conductor
25	4:00	String Quartet Marathon, Part I
	7:00	String Quartet Marathon, Part II
	8:15	Percussion Ensemble; Conrad Alexander, director
26	Noon	All-Campus Band; Richard Edwards, conductor
	8:15	Alumni Big Band; Steve Brown, musical director
27	4:00	Choir, Madrigal Singers, and Women's Chorale; Drew Benware, graduate conductor
28	8:15	Vocal Jazz Ensemble; Laurie Keegan, musical director
29	7:00	Collaborative piano/vocal duos
	8:15	Percussion Ensemble; Gordon Stout, director
30	8:15	Concert Band; Mark Fonder, conductor
<b>MAY</b>		
1	7:00	Early Music Ensemble; Nicholas Walker, conductor
	8:15	Symphonic Band; Elizabeth Peterson, conductor
2	8:15	Wind Ensemble; Steve Peterson, conductor
3	7:30	Pre-Concert Lecture; Tim Johnson, theorist
	8:15	Symphony and Chamber Orchestras; Jeffery Meyer, conductor

### Ithaca College Concerts 2007-8 (admission charge)

September 26	Richard Goode, piano
February 28	Tallis Scholars
April 23	Tashi